



UCLA Committee on Fine Arts Productions
in cooperation with the
Inter-campus Cultural Exchange Committee
presents as part of the Art of Dance Series

THE ALVIN AILEY CITY CENTER DANCE THEATER

ALVIN AILEY, Artistic Director

JUDITH JAMISON MARI KAJIWARA LINDA KENT ESTELLE SPURLOCK
SYLVIA WATERS SARA YARBOROUGH TINA YUAN

MASAZUMI CHAYA HECTOR MERCADO* MICHIIHIKO OKA JOHN PARKS
KENNETH PEARL KELVIN ROTARDIER DUDLEY WILLIAMS

Nerissa Barnes Ulysses Dove Melvin Jones Edward Love
Christa Mueller Dana Sapiro Elbert Watson
Donna Wood Peter Woodin

Ballet Mistress
FIORELLA KEANE

Ballet Master
DUDLEY WILLIAMS

General Manager
IVY CLARKE

ROYCE HALL, UCLA
Saturday, October 6, 1973
8:30 p.m.

*on leave of absence



Program

DANCE FOR SIX

(First performance May, 1964, New York City) Balanchine

Music by Antonio Vivaldi ("La Cetra")*

Choreography by Joyce Trisler

MARI KAJIWARA

LINDA KENT

~~ESTELLE SPURLOCK~~

DUDLEY WILLIAMS

~~OLYSSSES DOVE~~

JOHN PARKS

~~KENNETH PAERL~~

SYLVIA WATERS

*DANCE FOR SIX is set to Vivaldi's Concerto #9 in B flat Major and to #12 in B minor

Intermission

CARMINA BURANA

Cantiones profanae

Music by Carl Orff

Production Conceived and Choreographed by John Butler

O Fortuna.....a high position.....THE COMPANY
Fortune plango vulnera.....JUDITH JAMISON, SARA YARBOROUGH,
JOHN PARKS, MICHIIHIKO OKA
AND THE COMPANY

I.

Primo Vere

Veris leta facies.....JUDITH JAMISON, SARA YARBOROUGH,
JOHN PARKS, MICHIIHIKO OKA
Omnia Sol Temperat.....JUDITH JAMISON, JOHN PARKS
Ecce Gratum.....SARA YARBOROUGH, MICHIIHIKO OKA

Uf Dem Anger

Tanz.....THE COMPANY
Floret silva.....JUDITH JAMISON AND THE COMPANY
Charmer, gip die varwe mir.....SARA YARBOROUGH, MICHIIHIKO OKA,
JOHN PARKS
Reie.....JUDITH JAMISON, JOHN PARKS AND THE COMPANY
Were die werit alle min.....THE COMPANY

II.

In Taberna

Estuans interius.....MICHIIHIKO OKA
Olim lacus colueram.....SARA YARBOROUGH, MICHIIHIKO OKA
Ego sum abbas.....JOHN PARKS
I taberna quando sumus.....THE COMPANY

III.

Cour d'Amours

Amor volat undique.....JUDITH JAMISON, SARA YARBOROUGH,
JOHN PARKS, MICHIIHIKO OKA
Solo: JUDITH JAMISON
Dies nox et omina.....JUDITH JAMISON, JOHN PARKS
Stetit puella.....SARA YARBOROUGH, JOHN PARKS
Circa mea pectora.....JUDITH JAMISON, SARA YARBOROUGH,
JOHN PARKS, MICHIIHIKO OKA
Si puer cum puellula.....JUDITH JAMISON, SARA YARBOROUGH,
JOHN PARKS, MICHIIHIKO OKA
Veni, veni, venias.....THE COMPANY
In trutina.....JUDITH JAMISON, SARA YARBOROUGH,
JOHN PARKS, MICHIIHIKO OKA
Tempus est iocundum.....THE COMPANY
Dulcissime.....JUDITH JAMISON, SARA YARBOROUGH,
JOHN PARKS, MICHIIHIKO OKA

Blanziflor et Helena

Ave formosissima.....JUDITH JAMISON, SARA YARBOROUGH,
JOHN PARKS, MICHIIHIKO OKA

Fortuna Imperatrix Munci

O Fortuna.....THE COMPANY

*By arrangement with Belwin Mills Publishing Corp., sole U.S. agent for B. Schott's
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*This project is supported by a grant from the National Endowment for the Arts
in Washington, D.C., a Federal Agency.*

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JUDY COLLINS
Program Execution

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DR. LAWRENCE KRUGER
*President, Friends of the
Performing Arts of UCLA*

DR. GERALD NORDLAND
Director, UCLA Art Galleries

PROFESSOR HOWARD SUBER
Department of Theater Arts

PROFESSOR ROY TRAVIS
Department of Music

Plus two graduate students in the arts, to be appointed

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Production Staff

Production Manager.....William Hammond
Stage Manager.....William Burd
Lighting Supervisor.....Chenault Spence
Assistant Stage Manager.....Donald Moss
Electrician.....Steve Cochrane
Wardrobe Mistress.....Gloria Scott
Company Teachers.....Fiorella Keane, Dudley Williams

Administrative Staff

General Manager.....Ivy Clarke
Business Manager.....Nancy Shannon
Administrative Assistant.....Susan Palmer
Music Consultant.....Hugh Harvey
Development Officer.....Sam Gordon

The Alvin Ailey City Center Dance Theater is produced by Dance Theater Foundation, Inc., a non-profit, tax-exempt corporation.

The Dance Theater Foundation gratefully acknowledges the support of the New York State Council on the Arts and the National Endowment for the Arts.



About the Company

Alvin Ailey has seen his company achieve international recognition since its founding in 1958. Worldwide tours have taken them to six continents, including virtually every European country and a record-breaking tour of the Soviet Union - the first by an American contemporary dance company. This past summer the company appeared at Sadler's Wells Theatre and then toured the Middle East. At the conclusion of their present City Center season they will prepare for a month-long engagement at the Palais des Sports in Paris. In the United States, in addition to its regular tours, the company has engaged in an educational program involving university residencies under the auspices of the National Endowment for the Arts. In addition, the company has recently opened its official school, The American Dance Center.

Mr. Ailey, whose contributions to the American Theater have earned him honorary degrees of Doctor of Fine Arts from both Cedar Crest College and Princeton University, has in the past three years choreographed nine new works for his company, one for the City Center Joffrey Ballet, and two for American Ballet Theatre. He also found

time last spring to stage *Four Saints in Three Acts* for the Piccolo Met (Mini-Metropolitan Opera). His other more recent ventures have included creating the choreography for the new *Carmen*, which opened the Metropolitan Opera House's 88th season, and choreographing and collaborating on the musical staging of Leonard Bernstein's *Mass*, which officially opened the John F. Kennedy Center for the Performing Arts in Washington, D.C. Following the engagement of the *Mass*, the company played its own engagement at the Kennedy Center Opera House. Mr. Ailey again participated in preparing the *Mass* for its second Washington engagement at the Kennedy Center and for its first performance at Philadelphia's Academy of Music and the Metropolitan Opera House in New York. He was also given the honor of choreographing Samuel Barber's *Anthony and Cleopatra*, which opened the new Metropolitan Opera House in Lincoln Center, and he staged a full-length ballet for the world premiere of Virgil Thomson's opera, *Lord Byron*.



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MASAZUMI CHAYA	ULYSSES DOVE	VALERIE FEIT	
MEG GORDON	JUDITH JAMISON	MELVIN JONES	MARI KAJIWARA
JODI MOCCIA	MICHIHIKO OKA	CARL PARIS	
BETH SHORTER	WARREN SPEARS	ESTELLE SPURLOCK	CLIVE THOMPSON
ELBERT WATSON	DUDLEY WILLIAMS	DONNA WOOD	
PETER WOODIN		TINA YUAN	

General Manager
IVY CLARKE

Associate Artistic Director and Ballet Master
ALI POURFARROKH

The Board of Directors of Dance Theater Foundation, Inc. wish to express their gratitude to The Ford Foundation, The National Endowment for the Arts, and The New York State Council on the Arts for their support which has made these performances possible.

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Executive Director
EDWARD LANDER

ROYCE HALL, UCLA
Tuesday, September 23, 1975
8:30 p.m.

Program

NIGHT CREATURE

*Music by Duke Ellington**
Choreography by Alvin Ailey
Costumes by Jane Greenwood
Lighting by Chenault Spence

"Night creatures, unlike stars, do not come out at night -- they come on, each thinking that before the night is out he or she will be the star."

--Duke Ellington

Movement 1

	Tina Yuan	Dudley Williams	
Donna Wood	Charles Adams	Mari Kajiwara	Warren Spears
Estelle Spurlock	Elbert Watson	Sarita Allen	Masazumi Chaya
Beth Shorter	Peter Woodin	Jodi Moccia	Carl Paris

Movement 2

Tina Yuan Melvin Jones
and Company

Movement 3

Tina Yuan Dudley Williams
and Company

In 1955, Duke Ellington was commissioned to write a piece to be played by the Symphony of the Air in concert with his orchestra. "Night Creature" was the outcome, and it was subsequently performed not only by the Symphony of the Air, but also by the symphonies of Buffalo, Detroit and New Haven, as well as by the National Symphony in Washington D.C. In 1963, the first and second movements were recorded with the Stockholm Symphony, and the third movement with the Paris Symphony.

Originally commissioned by Herman Krawitz and Robert Weiner.

**By arrangement with Tempo Music, Inc., publisher and copyright owner.*

CRY

(First performance May, 1971, New York City)

For all Black women everywhere - especially our mothers.

*Music by Alice Coltrane ("Something About John Coltrane"),
Laura Nyro ("Been on a Train")
& The Voices of East Harlem ("Right On, Be Free")*
Choreography by Alvin Ailey
Lighting by Chenault Spence*

JUDITH JAMISON

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Intermission

CARMINA BURANA

(New production, first performance 1959, New York City)

Music by Carl Orff
Choreography by John Butler
Lighting by Thomas Skelton*

CARMINA BURANA is a theatre piece based on poems discovered in the library of the ancient Bavarian Benediktbeuren Monastery. A collection of 13th Century songs and poems composed by minstrels and monks who had freed themselves of monastic discipline - they are secular rather than sacred. The ballet is an abstract landscape of movement, not a realistic re-telling of the poems. The prologue bemoans the everchanging fate of man, riding, then ground under by the Wheel of Fortune. The first part sings of the delights of spring. The second part celebrates the pleasures, extravagances and despairs of the tavern. The third is a series of love poems. The epilogue returns to the plaintive bemoaning of the ruthless Wheel of Fate. Stokowski characterized Carmina, musically, as "a synthesis of beauty of melodic line, remarkable rhythmic variations; lusty vitality; immense range of mood, humor, frenzy; folk-like simplicity, satire, mystery, spontaneous eloquence and tranquility..."

Judith Jamison	Enid Britten	Clive Thompson	Michihiko Oka
Estelle Spurlock	Beth Shorter	Jodi Moccia	Sarita Allen
Valerie Feit	Meg Gordon	Elbert Watson	Peter Woodin
Carl Paris	Ulysses Dove	Melvin Jones	Charles Adams

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JOHN BUTLER, one of America's most prolific choreographers, has won success in ballet, modern, grand and light opera, musical comedy, motion pictures and television. He is one of the very few choreographers adept in both modern and classic ballet techniques and both are components of his style. His works are performed around the world by such companies as The Royal Winnipeg, Nederlands Dance Theater, Australian Ballet and Batsheva Dance Company of Israel.

THE ALVIN AILEY CITY CENTER DANCE THEATER

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All of this is, happily, a far cry from the scanty schedule of the seven dancers who comprised Alvin Ailey American Dance Theater when it premiered at the 92nd Street Y.M.H.A. in 1958.

Today, the Company of 30 dancers has garnered national and international renown, not only on the concert stage but also on television. Before becoming the City Center of Music & Drama's latest constituent they had the honor of being the first contemporary American dance company to perform in the Soviet Union since Isadora Duncan.

The American Dance Center, 229 East 59th Street, not only houses the Alvin Ailey City Center Dance Theater, but is the home for their official school and the Alvin Ailey Repertory Workshop, a young second company that is able to perform in areas that the first company has been unable to perform.

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CREDITS

Costumes for "Carmina Burana," "The Lark Ascending," "Feast of Ashes" by Grace Costumes; costumes for "Liberian Suite" by Grace Costumes and Louise Herman; "Night Creature" costumes executed by Ray Diffen Stage Clothes; "The Road of the Phoebe Snow" executed by Maria Ferreria "According to Eve" costumes executed by Barbara Matera; "According to Eve" set by Nolan Scenery Studios; footwear by Capezio Ballet Makers and Selva & Sons, Inc.

THE ALVIN AILEY CITY CENTER DANCE THEATER

Production Staff:

Production Manager
Stage Manager
Assistant Stage Manager
Lighting Supervisor
Master Electrician
Master Carpenter
Wardrobe Mistress
Wardrobe Master
Assistant Electrician
Property Master

Ralph McWilliams
William Burd
Donald Moss
Chenault Spence
James J. Mackesy
Edward Massis
Gloria Scott
Duane Talley
Douglas Vogel
Michael Smanko

Administrative Staff:

General Manager
Administrative Assistant
Controller
Assistant Controller
Assistant to Mr. Ailey
Office Assistant
Archivist/Researcher
Company Teacher
Music Consultant
Visual Consultant

Ivy Clarke
Lois Framhein
Carey King
Elizabeth DeMone
Linda Rogers
Arthur Fisher
Renee Morgan
Ali Pourfarrokh
William Steward
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ROXALENE TAYLOR
Assistant Concert Manager

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JAMES M. KLAIN, *Director*

JOHN C. CRAWFORD, *Auditorium Manager*
Production Managers: BARBARA BURNETT, PHILL LIPMAN, PHIL PROCTOR

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Executive Director
EDWARD LANDER

ROYCE HALL, UCLA
Saturday, September 27, 1975 - 8:30 p.m.
and
Sunday, September 28, 1975 - 2:30 p.m.

Program

STREAMS

(First performance April, 1970, New York City)

Music by Miloslav Kabelac ("Eight Inventions" Opus 45)
Choreography by Alvin Ailey
Lighting by Chenault Spence*

Corale	CLIVE THOMPSON and THE COMPANY
Giubiloso	CLIVE THOMPSON, TINA YUAN
Recitativo	MARI KAJIWARA
Scherzo	Dudley Williams, Michihiko Oka
Lamentoso	Donna Wood
Danza	JODI MOCCIA, BETH SHORTER, VALERIE FEIT, SARITA ALLEN, PETER WOODIN, MELVIN JONES, ULYSSES DOVE
Aria	THE COMPANY
Diabolico	THE COMPANY

MILOSLAV KABELAC was born in Prague in 1908. At twenty, he entered the conservatory there and studied composition, conducting and piano. Always an inquiring spirit whose interests included exotic musical forms, with these "Eight Inventions" he achieved mastery of the core of orchestrating for the complexities of percussion ensemble. Written for the Strasbourg Percussion Ensemble, the "Eight Inventions" were performed in April, 1965.

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Laura Nyro ("Been on a Train")
The Voices of East Harlem ("Right On, Be Free")*
Choreography by Alvin Ailey
Lighting by Chenault Spence*

Judith Jamison

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Intermission

AFTER EDEN

(New Production - First Performance, 1966, Cannes, France)

Choreography by John Butler

Music by Lee Hoiby

Lighting by Shirley Prendergast

Enid Britten

Michihiko Oka

Originally commissioned by The Rebekah Harkness Foundation

JOHN BUTLER, one of America's most prolific choreographers, has won success in ballet, modern, grand and light opera, musical comedy, motion pictures and television. He is one of the very few choreographers adept in both modern and classic ballet techniques and both are components of his style. His works are performed around the world by such companies as The Royal Winnipeg, Nederlands Dance Theater, Australian Ballet and Batsheva Dance Company of Israël.

Intermission

REVELATIONS

(First performance January 1960, New York City)

Music: Traditional

Choreography by Alvin Ailey

Decor and Costumes by Ves Harper

Lighting by Nicola Cernovitch

(All arrangements by Howard Roberts unless otherwise noted)

"This little light of mine, I'm gonna let it shine."

This suite explores motivations and emotions of American Negro religious music which, like its heir the blues, takes many forms - true spirituals with their sustained melodies, song-sermons, gospel songs and holy blues - songs of trouble, of love, of deliverance.

"Spirituals sing of woe triumphantly, knowing well that all rivers will be crossed and the Promised Land is just beyond the stream. The Spirituals ask no pity for their words ride on the strongest of melodies, the melody of faith. That is why there is joy in their singing, peace in their music, and strength in their soul."

--Langston Hughes

PILGRIM OF SORROW

I Been Buked

Arranged by Hall Johnson

Didn't My Lord Deliver Daniel

Arranged by James Miller

Fix Me Jesus

Arranged by Hall Johnson

THE COMPANY

PETER WOODIN, BETH SHORTER,
DONNA WOOD

ENID BRITTEN, MICHIIHIKO OKA

Kaywana Jones

TAKE ME TO THE WATER

Processional

Dove Allen
~~MASAZUMI CHAYA, TINA YUAN,~~ WARREN SPEARS,
 ELBERT WATSON

Wading in the Water

Yuen Thongon Wood
 MARI KAJIWARA, CLIVE THOMPSON,
 JUDITH JAMISON

"Wading in the Water" sequence by Ella Jenkins. "A Man Went Down to the River" is an original composition by Ella Jenkins.

I Want to be Ready

DUDLEY WILLIAMS

Arranged by James Miller

MOVE, MEMBERS, MOVE

Sinner Man

Jones Adams Chaya
 ELBERT WATSON, WARREN SPEARS, ULYSSES DOVE

The Day is Past and Gone

THE COMPANY

You May Run On

THE COMPANY

Arranged by Brother John Sellers and Howard Roberts

Rocka My Soul in the Bosom of Abraham

THE COMPANY

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THE ALVIN AILEY CITY CENTER DANCE THEATER

Production Staff:

Production Manager	Ralph McWilliams
Stage Manager	William Burd
Assistant Stage Manager	Donald Moss
Lighting Supervisor	Chenault Spence
Master Electrician	James J. Mackesy
Master Carpenter	Edward Massis
Wardrobe Mistress	Gloria Scott
Wardrobe Master	Duane Talley
Assistant Electrician	Douglas Vogel
Property Master	Michael Smanko

Administrative Staff:

General Manager	Ivy Clarke
Administrative Assistant	Lois Framhein
Controller	Carey King
Assistant Controller	Elizabeth DeMone
Assistant to Mr. Ailey	Linda Rogers
Office Assistant	Arthur Fisher
Archivist/Researcher	Renee Morgan
Company Teacher	Ali Pourfarrokh
Music Consultant	William Steward
Visual Consultant	Normand Maxon

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Vice Chancellor, Student & Campus Affairs
CHARLES T. McCLURE, *Assistant Vice Chancellor, Campus Affairs Division*
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JAMES M. KLAIN, *Director*

JOHN C. CRAWFORD, *Auditorium Manager*

Production Managers: BARBARA BURNETT, PHILL LIPMAN, PHIL PROCTOR

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March 1-6, 1983, Santa Monica Civic

ALVIN AILEY AMERICAN DANCE THEATER

UCLA DANCERS:

"MEMORIA"

March 1, 3 & 4

Niki Carmichael
Reginald L. Coleman
Carolyn J. Corley
Alice Dotta
Lori Anne DuPeron
Betsy Escandor
Kimberly Evans
Dana Fillinger
Mabelle Iturra
Therol L. Johnson
Carlaya Babena Lewis
Gilberte Meunier
Debra A. Nelson
Constance Lea Olson
Sharon Jael Paller
Sharon Parker
Elizabeth Rose
Ellen Ressler
Alison Leigh Rustvold
Lori D. Sash
Bridget Thorpe
Steve Vinitzky
Shari Lynn Walker
Kimm E. Ward
Barbro Williams
Florence R. Williams

UCLA GOSPEL CHOIR:

"REVELATIONS"

Mar. 2, 4 & 6

Soprano:

Annis Conner, soloist
Gila Flan
Susan James
Sandra Kelly
Kimberly Law
Cheryl Lewyn
Patrisha Thomson
Debbie Wikes

Alto:

April Christine
Margie Evans, soloist
Marjorie Johnson
Shirley McCoombs
Carolyn Norman
Naida Parsons
Sabrina Pumphrey

Tenor:

Larry Hatter
Ron Higgins, soloist
Terry O'Neal
Johanne Todd
Renard Winters

Bass:

Brad Ellis
Al Johnson
Charles Johnson, soloist
Donald Powells

Jacqueline Cogdell Dje Dje,
Director, Conductor

UCLA JAZZ COMBO:

"REVELATIONS"

Mar. 2, 4 & 6

"Blues Suite"

Mar. 3 & 6

Todd Helm, Conductor
Lucas Richman, Conductor
(Mar. 2 only)

Dwight Kennedy, drums
Zachery Matz, guitar
("Blues Suite" only)
Rami Yanni, bass guitar
Al Robinson, percussion

SPECIAL GUEST ARTISTS:

Brother John Sellers

Amina Myers, piano

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Dance: Alvin Ailey With Something Old, Something New

By JACK ANDERSON

When we call a dance sincere, we are certainly indicating that it's a serious effort. But that compliment can also imply that, despite our respect for the work, we nevertheless find something not quite right about it. Truly successful dances live out their lives so vividly on the stage that we never think to comment on their sincerity.

The Alvin Ailey American Dance Theater's Wednesday night program at the City Center contained a repetition of Talley Beatty's new "The Stack-Up" and three pieces from the repertoire, which came to life with varying effectiveness.

Elisa Monte's "Pigs and Fishes," a convulsive dance for an all-female cast, could be said to celebrate the forces of nature, and Glenn Branca's music for amplified guitars roars like a thunderstorm. The thrusting and twisting movements of Mari Kajiwara in the opening solo at times made her resemble a sorceress summoning up powers, and, at their most intense, they suggested labor pains.

When Miss Kajiwara was joined by six women for an ensemble based on such movements, the dance became an ecstatic fertility ritual. Was "Pigs

and Fishes" sincere? Presumably. But, more importantly, it was alive.

Rodney Griffin's "Sonnets" is a cool dance about what some people might consider a hot topic, because it shows how a Dark Lady (April Berry) comes between two male lovers, a Poet (Michiko Oka) and his Friend (Masazumi Chaya). Nothing is shocking here, and although the male duets are romantically tender, they could offend only a Puritan's eyes. "Sonnets" is admirably sincere.

It is also vague, for there is no context for its emotional triangle. The score consists of Elizabethan music by John Dowland; the names of the characters recall the romantic dilemma alluded to in Shakespeare's sonnets; the woman wears a long

gown that could have come from several periods, and the men wear contemporary-looking shirts and slacks. Yet, because of changing mores, this game of love would probably have been played out in different ways in different historical eras. Lacking a social milieu, "Sonnets" lacks reality.

It also did not help that the male roles were rather blandly characterized. Although Mr. Chaya was childlike at times and Mr. Oka mused poetically, they were basically similar in temperament. Both were gentle; neither had much vitality. Given these muted interpretations, the way these muted interpretations, the way Miss Berry burst in at her first entrance made her resemble an old-fashioned vamp. Her dancing was as bright as her red gown. But it seemed

out of place in this pasted landscape.

As for Mr. Ailey's "Memoria," its sincerity is incontestable. A tribute to the late Joyce Trisler, a noted teacher who also choreographed for the Ailey company, it is a fervent dance, no question about that. But after seeing it several times, it is possible to say that "Memoria" rambles a bit to its Keith Jarrett score.

Nevertheless, a good performance can be stirring, and it received one on Wednesday, when the company was augmented by Alvin Ailey American Dance Center Workshop members and the Alvin Ailey Scholarship Students. As the central figure, Donna Wood was impressive indeed, both in her long solos and when partnered by Kevin Brown and Gary DeLoatch.

The Man of the Century The Motion Picture

"The"



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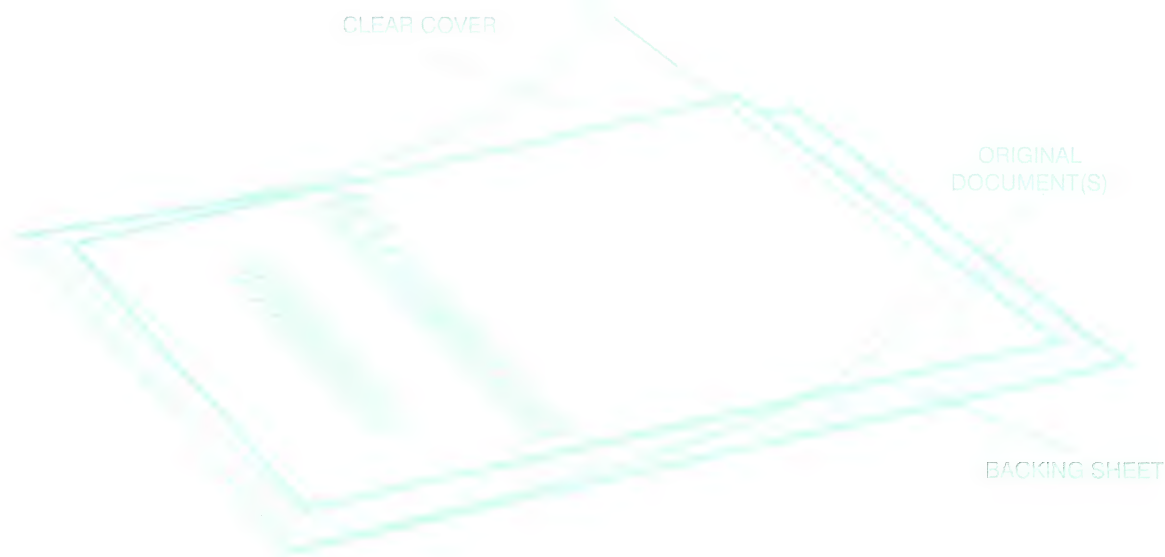
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Reorder Number 099DC

Dance: Ailey Revives 'Suspensions'

May O'Donnell Work
Dates to 1952

By CLIVE BARNES

A choreographer can occasionally be ahead of his or her time, and this, it seems, is what happened to May O'Donnell, a former dancer with Martha Graham who later formed her own troupe. Tuesday night at the City Center, Alvin Ailey's American Dance Theater gave the first performance of its new production of Miss O'Donnell's "Suspension."

This is described in the playbill as having been created in the early 1940's, but, well, not quite. Actually, it had its premiere in April, 1952, but even then it was very advanced for its day. It was, however, a year after Merce Cunningham's "Sixteen Dances," for example, so the present categorical claim that this is "the precursor of avant-garde abstract dance being performed in the American modern-dance field today" is perhaps a trifle exaggerated.

Apart from a revival by the Norman Walker Company four years ago at Jacob's Pillow, it seems that "Suspension" has not been seen for some years. It is a rewarding work that certainly shows something of that dislocation of formality and fragmentation of structure nowadays associated first and foremost with Cunningham.

A solitary figure—dream—perhaps, or fondly reminding with her heart—is

The Program

SUSPENSION. Choreography, May O'Donnell; music, Ray Green; costume design, Charlotte Trowbridge; mobile design, Larry E. Elsner; lighting design, Chénault Spence. Presented by the Alvin Ailey American Dance Theater at the City Center 55th Street Theater.
With Consuelo Atlas, Dudley Williams, Ramon Segarra, Linda Kent, Mari Kailwara, Gail Reese and Lee Harper.

exercising at the side of the stage. Independent of her, six dancers—two men and four women—surround her on their separate voyages. The ballet has a quotation (actually it is misquoted on the program, come to think of it) from T. S. Eliot, the accurate passage from "East Coker" recalling "the still point of the turning world . . . there the dance is."

There is no theme, no story—merely dancers moving, in a modified Grahamesque manner, along changing time patterns and without the particular structural balance usual in ensemble works of its day. What gives it a special interest, apart from its contemplative mood of speculative dancers, is the simple yet effective choreography by Miss O'Donnell. This has a lithe and easy grace, full of that joyful fluidity characteristic of much of Graham's celebratory style and yet slower, more reserved.

The music by Ray Green has a blandly anonymous appeal to it—it is music that hangs modestly in the air like lighting—and the designing is feebly modish. The most notable aspect of the décor is a mobile by Larry E. Elsner that looks like a blurred, if hopeful, imitation of Calder, while the costumes

Miss Atlas, Williams,
Segarra in Leads

have been designed by Charlotte Trowbridge in something of the manner of Picasso's Acrobat from "Parade." Such designing shows a welcome regard for art history, but little taste or originality.

The ballet was well danced, with a nice awareness of its unflurried mood, by a cast led by Dudley Williams—who has the most exciting of the dancing—Ramon Segarra and, at the ballet's "still point," Consuelo Atlas, a beautiful dancer who, to be blunt, needs to lose a little weight.

There was also a revival of "Hermit Songs," although this work by Ailey himself has not been absent from the repertory for more than a couple of years. Set to atmospheric music by Samuel Barber, using Irish texts of the lives and thoughts of ascetic, simple hermits, "Hermit Songs" is a complex solo of changing passions and deeply felt moods.

Ailey is one of those rare choreographers who can suggest not only spirituality, but also the serenity of belief, the exultant certainty of godliness. Here in these grave but athletic dances Ailey explores the spare and thorny satisfactions of tormenting the flesh to free the spirit. Mr. Williams, darkly and bitterly intense, is leanly magnificent in the role Ailey made for himself—a hermit prince in a night wilderness of pain.



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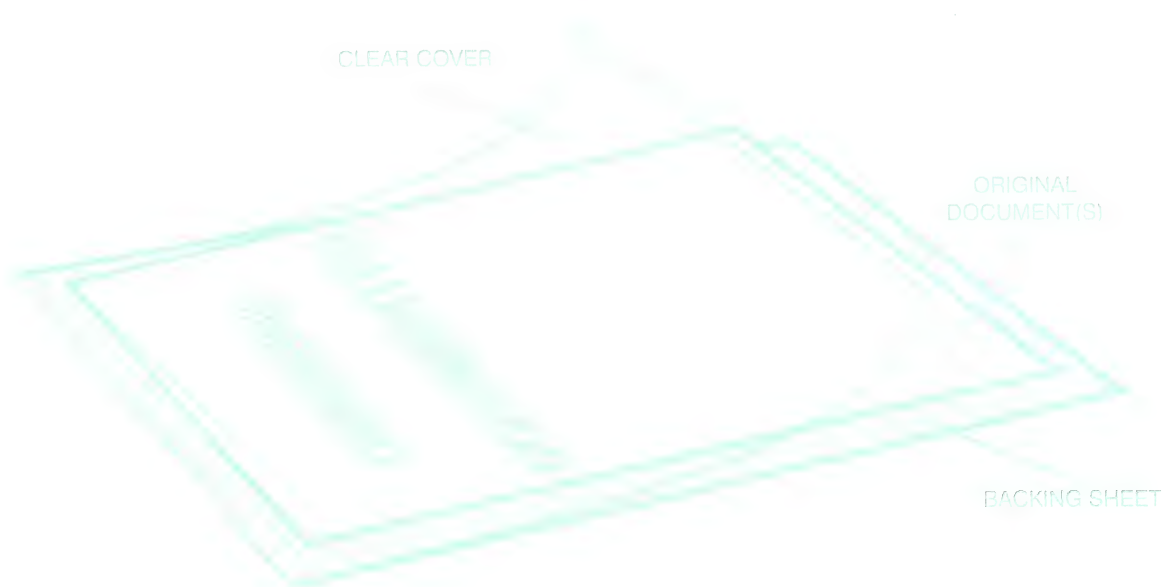
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Reorder Number 099DC

The Dance: 'After Eden'

Butler's Typical Sinuous Duet Traces Implications of Emergent Humanity

By CLIVE BARNES

Since its creation for the Harkness Ballet about nine years ago, John Butler's sinuous duet "After Eden" has appeared in a number of other repertoires. Thursday night it was given its first performance by the Alvin Ailey City Center Dance Theater at the City Center, 55th Street. The Ailey company has over the years become a special repository for what might be called modern-dance classics, and Mr. Ailey himself is clearly anxious to build a broad-based repertoire that includes works by many choreographers.

The company has had a close relationship with Mr. Butler for some years, and it was natural enough that this duet, one of Mr. Butler's most famous and, for that matter, most typical works, should be taken into the Ailey fold. Since its original Harkness production—memorably starring Lone Isaksen and Lawrence Rhodes—the work has been mounted by quite a number of other companies. Its popularity is easily accounted for.

The theme of Adam and Eve had been used before, some years previously in 1950 by José Limón for his duet "The Exiles." This, set to music by Arnold Schönberg, was concerned with the expulsion from Paradise "After Eden," as it were, takes up the story from there.

The music for the Butler duet is by Lee Hoiby and is painless and unmemorable. The emotive structure of the piece can be summed up as revulsion, dependence and need. Mr. Butler, in a post-Miltonic mood, traces very well the psychological implications of suddenly emergent humanity, with its consequent loss of grace and acquisition of sensuality. And all this is charted in choreography of statuesque power and imagination.

These mortal coils wrap around one another like a Rodin image, and the whole concept of the work—essentially linear in its gradual, inevitable unfolding, but also punctuated by sharp, strongly danced passages of emotion—is both unusual and original.

If the Ailey company can thank the Harkness Ballet for

the work itself, it can also thank it for the two principal dancers who perform it, Sara Yarborough and Christopher Aponte. Miss Yarborough has for long been a member of the Ailey troupe, but young Mr. Aponte, here making his debut, is a newcomer this season. He is an exceptionally expressive and gifted dancer and should do very well in the Ailey repertoire.

Mr. Aponte's class and quality were immediately apparent. He gave the choreography with a more jagged manner than is usual—the phrases were more broken, made more overtly dynamic. His extensions proved exceptionally good, and his entire performance had considerable strength. His lack here was his comparative failure to use his face to express the agony of Adam.

Miss Yarborough made a poignant and, at the end, an extraordinarily seductive Eve. Her dancing has become one of the joys of the Ailey company—it has a poise and an eloquence that offers consistent pleasure to watch. She uses the space around her body—that "Leonardo" space—with unusual skill, always evoking a sense of perfect harmony.

The program ended with a repeat of Mr. Ailey's "Revelations," already reviewed following the first night, and revivals of Joyce Trisler's "Dance for Six," and Mr. Ailey's fascinating solo for Dudley Williams called "Love Songs," both works given for the first time this season.

"Dance for Six" is an elegant work to Vivaldi that very cleverly matches the musical progression and counterpoint of its baroque score. Starting and ending with a friezelike grouping, the ballet has complexity and style, and employs the company to good-looking advantage.

Mr. Williams's balance and control is equaled by his fierce intensity in "Love Songs," a solo that has something of the individuality if not the passion of the solo Mr. Ailey created for Judith Jamison, "Cry." The young, and partly new company is looking very well this season. Even in New York's present packed dance schedule it is a must for a visit.



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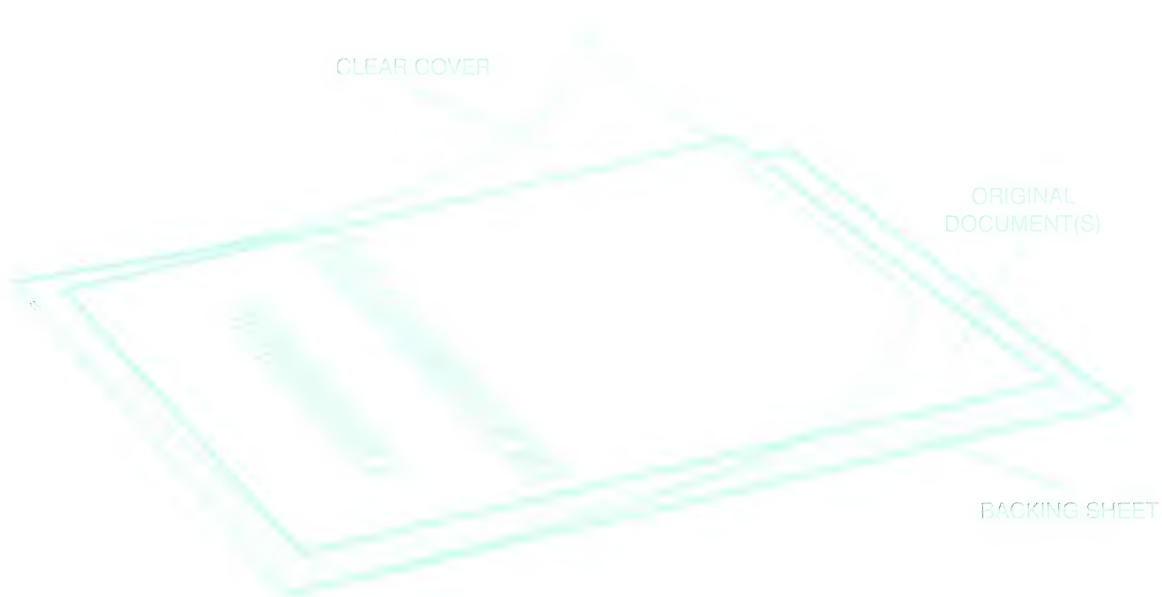
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Dance: Alvin Ailey Company

By JACK ANDERSON

12/13/83

Alvin Ailey's "Phases" is a four-part suite to music by Pharoah Sanders, Donald Byrd and Max Roach that choreographically presents four ways of having a good time. A revival of the work opened Sunday night's performance by the Alvin Ailey American Dance Theater at the City Center, and it got the evening off to a warm, mellow start.

The first movement began and ended with a cluster of dancers in silhouette. But when the lights brightened, everyone paired off in easy-going get-togethers that, for all their apparent casualness, remained technically precise. The second movement also demonstrated that dancers could look cool and casual while remaining in perfect control. As the episode proceeded, the tempo increased and the cast zipped along with the music without ever fussing, fretting or fuming.

Marilyn Banks and Masazumi Chaya danced a peppy pas de deux in the third movement. Often they re-

mained side by side without touching; at other times, they touched, but without turning the touchings into any sort of emotionally fraught drama. Instead, they were happy together and they knew how to keep their cool.

Dudley Williams led the final movement, throwing his arms into space in happy gestural shouts while members of the ensemble entered and left and came back in once more. The entire scene evoked a deliriously happy all-night party at which everyone had fun and no one got drunk or quarrelsome.

The evening was also to have included a revival of Ulysses Dove's "Inside," a solo for Donna Wood. But because of an injury to Miss Wood, "Inside" was replaced by a repeat performance of Elisa Monte's "Treading," in which Mari Kajiwarra and Keith McDaniel entwined with the greatest of ease. And the program closed, as scheduled, with repeat performances of "Rainbow 'Round My Shoulder" and "Revelations."

Dance: Alvin Ailey Company

12/9/83 By ANNA KISSELGOFF

The prize for the worst dance premiere of the year goes to Billy Wilson's "Lullabye for a Jazz Baby," an unspeakable insult to both dancers and audience that had its first New York performance with the Alvin Ailey American Dance Theater Wednesday night at the City Center.

Something not very funny happened on the way to the theater. Mr. Wilson, who has choreographed very effectively in the past for dance companies and on Broadway, has confused artistic standards with horror comics. "Lullabye for a Jazz Baby" is a flat, simplistic Jack-the-Ripper tale about a prostitute murdered by one of her sexually repressed clients.

To say there is no psychological depth in the characters is putting it mildly. To say the choreography is awkward and trite in this sketch is putting it precisely.

As compensation, the piece — titled after a jazz score by Arthur Cunningham that is augmented by Stephen Chambers's "Shapes for Orchestra" — has been dressed up with production effects. Dry ice vapor floats by Carol Vollet Garner's set, a stylized New Orleans boudoir, behind which a backdrop suggests a hazy bell within a mountain shape.

Donna Wood, strutting around in pink booties, is the cheerful victim, rejected first by a dude, danced by Rodney Nugent, and a ticklish dandy, portrayed by Norman Kauahi. Masazumi Chaya, in high-button shoes and derby, puts his rimless glasses in a briefcase before he grunts and stabs the heroine as the stage lighting turns unbelievably red.

Whatever trickle of applause there was came obviously for the Ailey dancers. Everyone makes mistakes but not like this.

The program opened with the season's first performance of Hans van Manen's "Songs Without Words." Mendelssohn's music gets the emotion-below-the-surface treatment typical of the Dutch ballet choreographer. This is what the Ailey dancers, in their high-chested jaunty way, bring out so strongly here.

Mr. Nugent and Carl Bailey made the male duet rife with implication, April Berry simmered in her relationship with Mr. Nugent, Michihiko Oka was a gallant cavalier. When Deborah Manning, Sharrell Mesh and Renée Robinson leaped across the stage, all sprang up with a marvelous jump, each defined in its own individual clear shape.



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File -
Alvin Ailey

THOMPSON (ATTN: DANCE; ARTS EDITORS) (2 TAKES)

By LORRAINE HAACKE

(c) 1977; THE DALLAS TIMES HERALD

DALLAS - CLIVE THOMPSON STANDS AN INCH OVER SIX FEET TALL IN HIS
BARE FEET; AND HE LOOKS VERY MUCH THE IMAGE OF A

WELL-DISCIPLINED ATHLETE OR THE DANCER THAT HE IS.

THOUGH THE COMPANY TECHNICALLY HAS NO STAR SYSTEM; THOMPSON COULD
BE CALLED ONE OF THE "SENIOR" DANCERS WITH THE ALVIN RILEY AMERICAN
DANCE THEATER. HE FREQUENTLY TAKS RILEY'S PLACE; GIVING

LECTURE-DEMONSTRATIONS AND CONDUCTING REHEARSALS; WHEN THE NEW
YORK-BASED COMPANY IS ON THE ROAD AND RILEY IS NOT TRAVELING WITH

THE GROUP:

"I HAVE BEEN DANCING SINCE I WAS A LITTLE FELLOW IN
JAMAICA; WEST INDIES; WHERE I WAS BORN;" SAID THOMPSON; RELAXING
BACKSTAGE AT THE DALLAS MUSIC HALL WHERE THE RILEY TROUP PERFORMED
RECENTLY.



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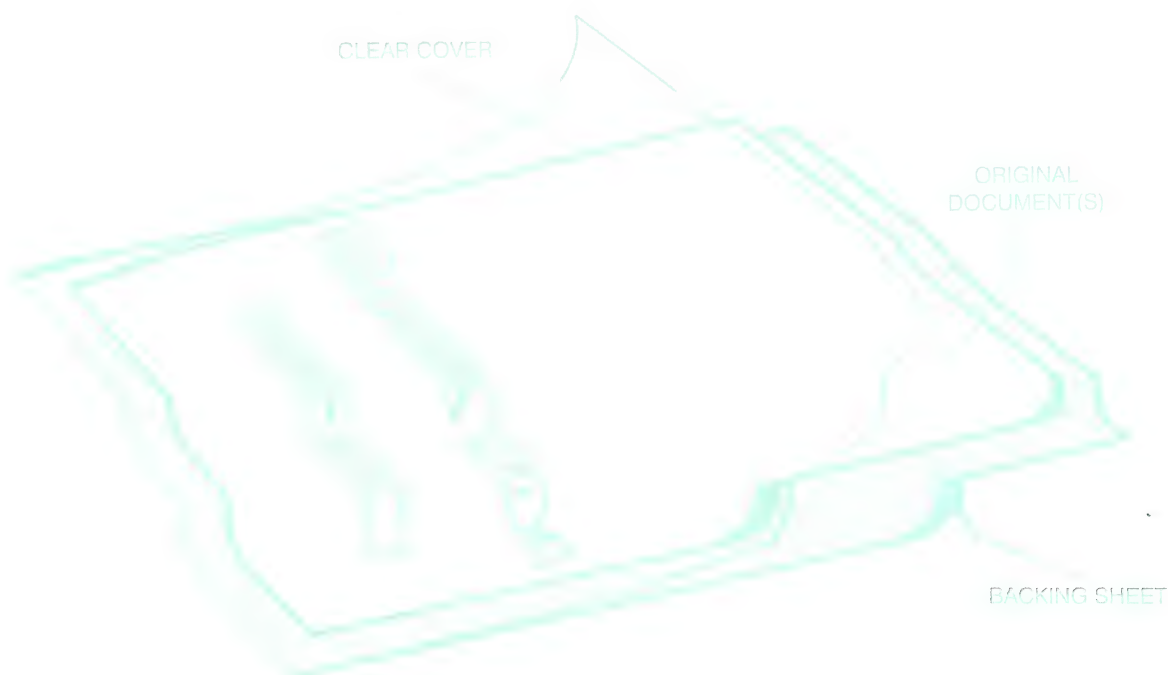
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"WE DANCED AT ALL KINDS OF FAMILY GATHERINGS AND BIRTHDAY PARTIES; SO IT IS HARD FOR ME TO PINPOINT THE MOMENT THAT I KNEW I WANTED TO BE A DANCER."

THOMPSON HAS BEEN WITH THE 19-YEAR-OLD RILEY COMPANY SINCE 1965 AND PERMANENTLY SINCE 1970. DURING THE FIRST FIVE YEARS HE PERFORMED WITH THE RILEY GROUP; HE WAS "ON LOAN" FROM THE MARTHA GRAHAM COMPANY.

"I TOOK MY FIRST DANCE LESSONS IN JAMAICA WHEN A TEACHER TOLD ME THAT SOME PRETTY GIRLS I WAS INTERESTED IN WERE IN THE CLASS," THOMPSON SAYS WITH A TWINKLE IN HIS EYE. "THEN I WAS STRONGLY INFLUENCED BY A PERFORMANCE BY THE KATHARINE DUNHAM COMPANY AND A FILM ON THE GRAHAM COMPANY."

BUT ALL OF THE EARLY INTEREST IN DANCE BECAME SECONDARY WHEN THOMPSON GRADUATED FROM SCHOOL AND TOOK A JOB AS AN ACCOUNTANT IN A BANK. A VACATION TRIP TO NEW YORK THEN CHANGED HIS LIFE.

"I WENT TO NEW YORK AND WAS PLANNING A WEEK'S STAY THERE AND WAS SAVING THREE WEEKS TO TOUR THE REST OF THE STATES. I ARRIVED IN NEW YORK ON AUG. 13, 1960; AND TWO DAYS LATER I HAD SIGNED UP FOR A WEEK OF CLASSES AT THE GRAHAM STUDIO. NEXT THING I KNEW I HAD PAID FOR FIVE WEEKS OF CLASSES AND THERE WENT MY TRIP."

THOMPSON'S CLASSES WERE NOT TAUGHT BY THE "GRANDE DAME" OF MODERN DANCE HERSELF; BUT AT THE END OF THE FIRST WEEK AT THE STUDIO, HE FINALLY MET THE GREAT LADY.

"I DIDN'T EVEN RECOGNIZE HER WHEN SHE WALKED TOWARDS ME. I WAS ON THE FLOOR DOING WARMUPS AND SHE WAS STANDING OVER ME. SHE ASKED



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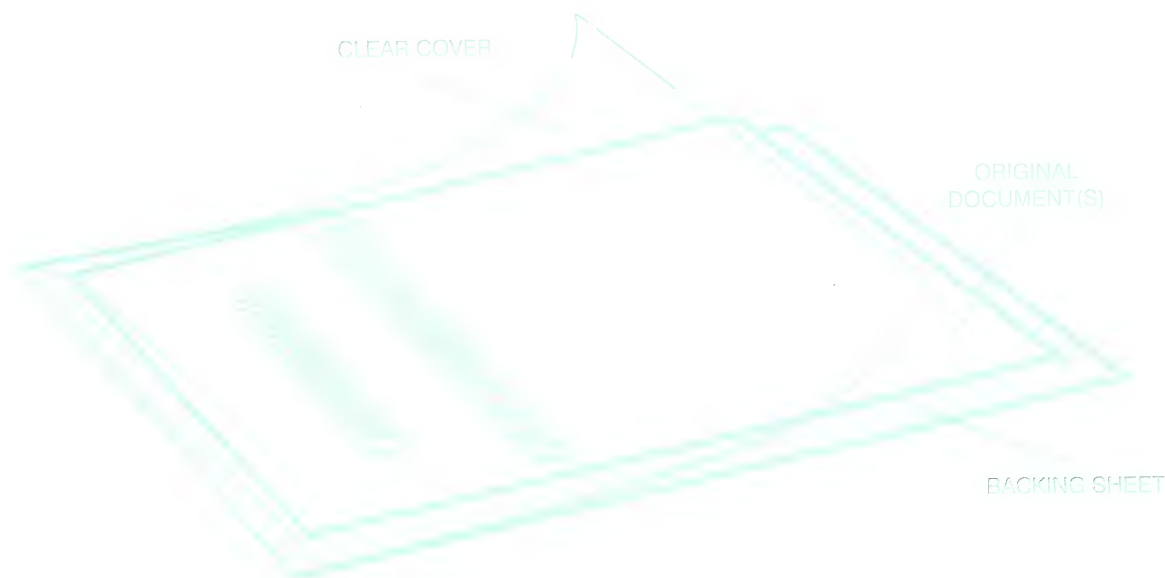
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ME TO TAKE SOME ADDITIONAL ADVANCED CLASSES AND I TOLD HER MY SAD
TALE OF HAVING SPENT ALL MY MONEY. I ENDED UP WITH A SCHOLARSHIP,
HAD MY VISIT VISA CHANGED TO A STUDENT VISA AND IN SIX MONTHS I
MADE MY DEBUT WITH THE GRAHAM COMPANY.¹³³

WHEN THOMPSON FIRST CAME IN CONTACT WITH THE HILEY COMPANY IN THE
EARLY 1960s, IT WAS STILL AN ALL-BLACK COMPANY. IT IS NOW

MULTI-RACIAL. BUT THE COLOR OF THE DANCER'S SKIN HAD LITTLE TO
DO WITH WHY THOMPSON FELT HE BELONGED IN THE HILEY TROUPE.

"I LIKED WHAT ALVIN WAS DOING AND I STILL DO. BASICALLY I AM
A DRAMATIC DANCER, AND I LIKE ALL DIFFERENT STYLES OF DANCING -
BALLET, MODERN, JAZZ, EVEN TAP. THE HILEY COMPANY IS UNIQUE AS WE
ARE DANCING THE WORKS OF SUCH AN ARRAY OF CHOREOGRAPHERS, WHICH
MEANS YOU REALLY MUST BE ON YOUR TOES - WHAT A BAD PUN! - AND YOU
HAVE TO HAVE MASTERED ALL THE TECHNIQUES.

"I LIKE WORKING IN THE DRAMATIC LINE THAT WE DO. I DON'T LIKE
DOING JUST STEPS; EACH ONE SHOULD HAVE A MEANING. EVERY TIME I HAVE
A NEW PART, I RESEARCH IT WELL. WHEN I GET ON STAGE I LEAVE
CLIVE THOMPSON BEHIND.¹³⁴

(MORE TO COME)

JV SENT MARCH 16



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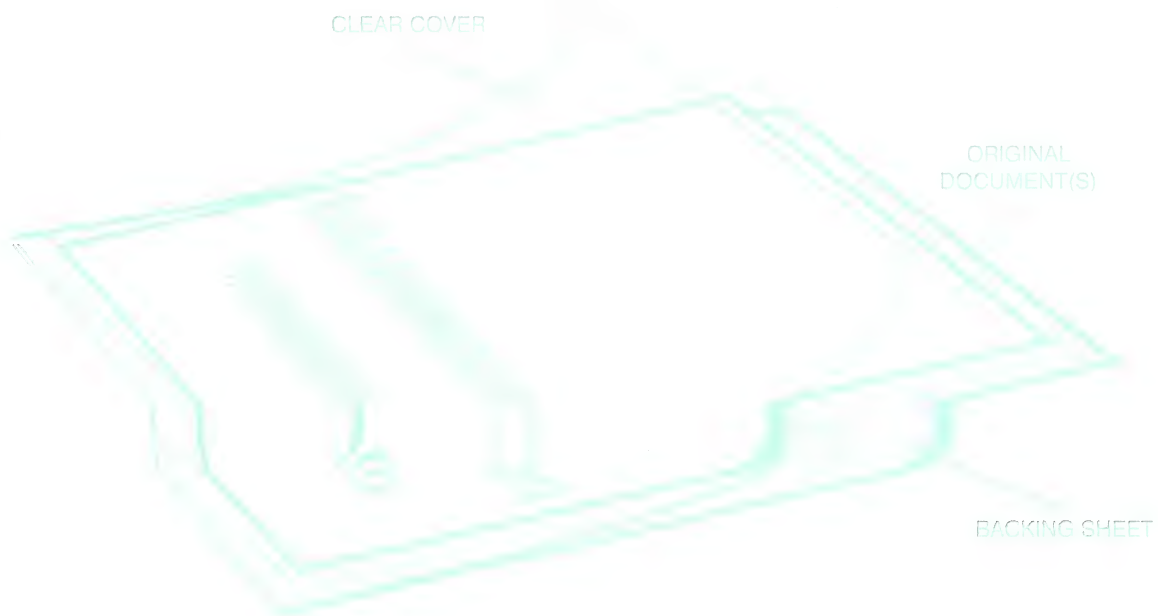
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LTRYRPPYYC

1ST ADD THOMPSON (HARCKE; DALLAS TIMES HERALD) (DANCE; ARTS)

XXX CLIVE THOMPSON BEHIND.

ONE MIGHT THINK THAT BEING A MALE AND BEING BLACK; THOMPSON HAS HAD PROBLEMS AS A DANCER; BUT HE BRUSHES ANY REFERENCE TO THE THOUGHT ASIDE WITH A FIRM STATEMENT.

"FIRST OF ALL; IT IS DIFFICULT TO BE A DANCER ANYWHERE IN THE UNITED STATES; BUT I WAS BROUGHT UP AS A HUMAN BEING WHO CAN RELATE TO ALL KINDS OF PEOPLE; NOT JUST PEOPLE OF ONE COLOR.

"IT IS DIFFICULT TO BE A MAN IN THE DANCE WORLD IF ONE HAS A FAMILY AS I DO," SAID THOMPSON; WHO HAS TWO SONS; CHRISTOPHER; 10; AND JASON; 8. HIS WIFE ELIZABETH IS A DANCER WHO HAS

CHOREOGRAPHED FOR BOTH THE ELECTRIC COMPANY AND SESAME STREET. (THOMPSON AND HIS SONS APPEARED ON A SESAME STREET SEGMENT THAT ELIZABETH CHOREOGRAPHED.)

"WE TRAVEL SO MUCH; BUT I OFTEN HAVE THE BOYS AND SOMETIMES ELIZABETH; WHEN SHE IS NOT WORKING; MEET ME WHEN I AM ON TOUR. THE BOYS HAVE BEEN ALL OVER THE WORLD AND HAVE BEEN PUT ON



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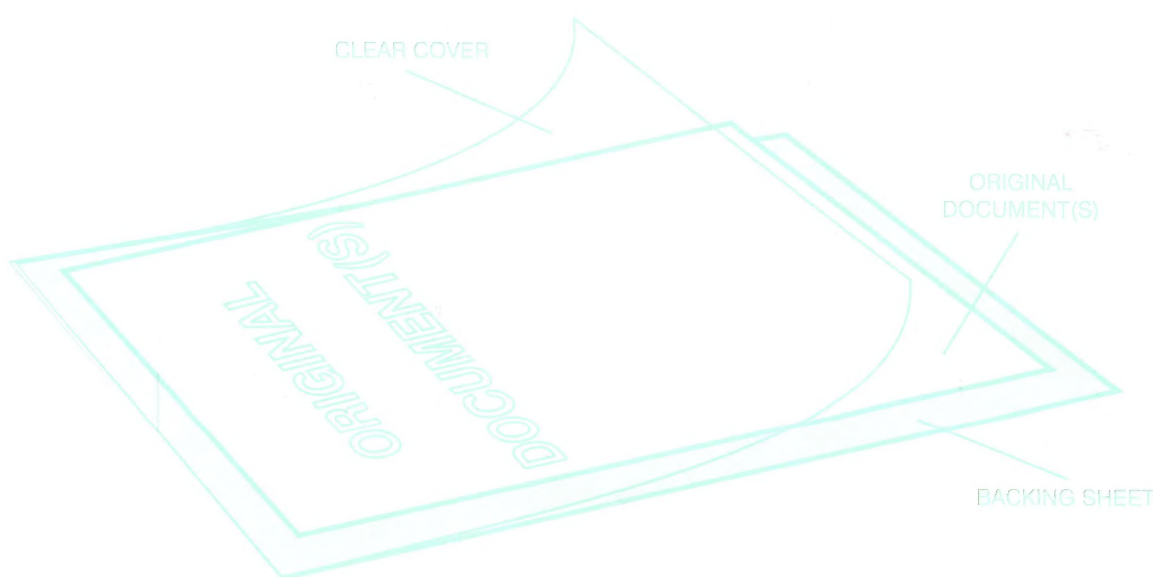
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PLANES BY THEMSELVES EVER SINCE THEY WERE LITTLE TOTS.¹¹

WHAT DO HIS SONS THINK OF DAD BEING A DANCER?

"THEY HAVE HAD NO PROBLEMS COPING WITH IT AT ALL. THEY CONSIDER IT MY JOB AND MY LIFESTYLE JUST AS OTHER KIDS LOOK UPON THEIR DADS AS DOCTORS, LAWYERS AND EXECUTIVES."¹¹

AT THE END OF THE CURRENT U.S. TOUR MOST OF THE MEMBERS OF THE RILEY TROUPE WILL HAVE A THREE-WEEK REST BEFORE THEIR SPRING SEASON IN NEW YORK. NOT THOMPSON. HE IS GOING ON TO AFRICA TO TALK ABOUT AND TEACH DANCE ON A GRANT AND THEN WILL HEAD TO KANSAS CITY TO STAGE ALVIN RILEY'S CHOREOGRAPHY FOR LEONARD BERNSTEIN'S "MASS."¹¹

(DISTRIBUTED BY THE LOS ANGELES TIMES-WASHINGTON POST NEWS SERVICE)

JV SENT MARCH 16



Document Carrier

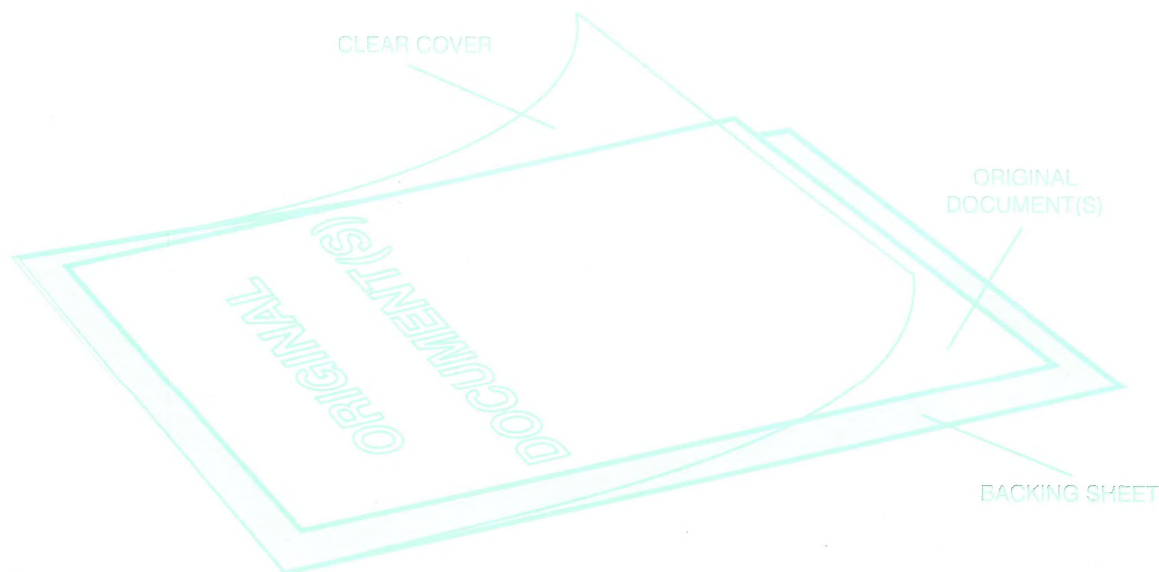
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